IFAR reports

Volume 16, Number 11
November 1995

and The Art Loss Register

Kwakiutl frontlet stolen from the U'mista Cultural Centre in Alert Bay, British Columbia, Canada.

John Singer Sargent's Juvenilia Imitated

Two Recovery Cases Will Test California's Statute of Limitations

Sargent Juvenilia — Or An Imitation?

IFARreports
incorporating *Stolen Art Alert*

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Italian Lake View, *watercolor on paper, 5 1/4 x 9 1/2 inches, inscribed lower right 'John S. Sargent.' Private Collection, Baltimore, Maryland.*

John Singer Sargent(1856-1925), the great American portrait painter, was a prodigy exhibiting such an incredible talent at an early age that by 12 years old he was an accomplished draughtsman as well as a pianist.

A small, quite competently drawn watercolor depicting a lake shore scene with mountains sketched in the background and signed 'John S. Sargent' to the lower right was brought to IFAR for authentication with the hope of proving it to be a genuine work by the young artist (illustrated above), since it bore a signature typical of signed works of his early years.

The owner purchased the work in 1992 from the Harris Auction gallery in Baltimore. Attempts to trace it back through this gallery have not been successful, eliminating the provenance as an aid in determining its authenticity.

The IFAR watercolor appeared stylistically similar to other early works which we were able to examine, showing lettering of Sargent's early signature, as seen in the oil *Oyster Gatherers at Cancale* in the Corcoran Gallery, Washington D.C. which dates about 1878. Ten years earlier the young artist produced the exceptional Alpine sketchbooks at the Metropolitan Museum of Art. (Note 1) While the individual sheets of the Metropolitan sketchbooks do not bear signatures, various locations are sometimes inscribed by the artist, allowing comparison of the lettering.

The IFAR work can also be likened in subject and style to a pencil drawing in the Corcoran, *Lake Shore, Menaggio* of 1869. (Note 2) This drawing depicts three boys on the shore in front of a covered, docked boat. In the distance, at the foothills of the mountains, appears a small Italian village. The mountains loom beyond. The date of the Corcoran drawing is supported by documents that put the Sargent family in the Italian lake region in the summer of 1869, on their way to Munich from Florence.

The IFAR drawing is similar in subject, with the lake and mountains in the distance, peasant figures on the shore, and boats in the water. However, the IFAR scene is compositionally closer to the viewer, and there are many more boats on the calm waters of the lake. The faded wash over a thin pencil sketch in the area of the town on the distant shore provides far less articulation of individual buildings than is seen in the detailed village in the Corcoran drawing, though the

treatment of the penciled outline edge of the mountainscape is similar.

A striking difference, besides the viewpoint, is the way Sargent frames his page. In many of the works seen in the Corcoran catalogue of its Sargent drawings, the artist's view is focused in the center of the paper and fades out to a border of blank white space that frames the finished sketch. The IFAR watercolor, in contrast, fills the whole picture plane.

John Singer Sargent was born in Florence, Italy in 1856 of American, well-to-do, cultivated parents who not only were financially supportive but had also imbued their son with refined sensibilities towards art and music. They were able to live and travel extensively in Europe and were, in the words of Sargent's biographer, Stanley Olson, "chronic expatriates." (Note 3) Sargent's mother, Mary, encouraged John to draw at a very early age. Since she was an artist in her own right, she gave her son early introductory lessons in drawing and watercolor.

The precocious young boy left ample evidence of his immense talent in the collected drawings contained in the Alpine sketchbooks mentioned above and located in the Department of American Paintings at the Metropolitan Museum of Art, New York. In these remarkably skillful renderings of the mountains and landscape of his trips to the Swiss Alps in 1870, one can see that he has been ingrained with an understanding of composition, drama, color modulation, and fluidity of brushstrokes, all hallmarks of his late, lush Venetian watercolors. In these remarkable early sketches, Sargent captured atmospheric effect, a strong sense of composition, and intense coloration. It was the extraordinary proficiency displayed in these sketchbooks that convinced his parents that the pursuit of an artistic career for young John was indeed warranted.

As research on the IFAR watercolor progressed, it soon became apparent that if authentic, it must have been executed very early, perhaps even earlier than the sketchbook landscapes in the Metropolitan. The latter are of exceptional quality given the age of the artist, and our watercolor simply lacked the spontaneity and dramatic impact of those watercolors.

An associate curator of American painting at the Metropolitan Museum, who was particularly knowledgeable about Sargent, was helpful in pointing to elements of contrast and similarity when examining the sketchbooks in light of the IFAR watercolor. His concern about the drawing's authenticity, on which he could not directly comment, centered on the seeming lack of assertiveness in the actual strokes and composition. His observations about Sargent's early drawings were that the youthful artist revealed more than just technical competence, but was also forceful, dramatic, and precociously self-assured in his technique and composition.

In examining the Metropolitan sketchbook, we also could see that the young artist's grasp of atmospheric effect was quite amazingly accomplished, that his use of blank white space exhibited mastery of the technique, and that he already had a sure sense of when color was called for. It appeared to IFAR that the watercolor that was the subject of the authentication did not quite meet these criteria. The associate curator expressed the belief and we concurred, as well, that the signature looked similar in some of the letters to others in the sketchbooks.

After these preliminary investigations and consultations, IFAR solicited the opinion of the John Singer Sargent committee, which is preparing the catalogue raisonné under the aegis of the Adelson Galleries, New York. This committee consists of Richard Ormond, who is a descendant of the Sargent family, and his project assistant, Elaine Kilmurray. When IFAR first sent a photograph to them in England, they indicated that it would be necessary to examine the original, and they agreed to look at it on a subsequent trip to New York. Correspondence with IFAR from Richard Ormond confirmed their original opinion and gave the necessary support to their first impression upon seeing the photograph—that it was not an authentic watercolor by John Singer Sargent.

> "We looked at the watercolour in New York last month and it seemed to us, both in handling and composition, selfconscious and conventional when compared with Sargent's works. Capitalized inscriptions are unusual but, on comparison with what known examples there are, for example the Corcoran's version of 'Oyster Gatherers at Cancale', the letters of this signature strike us as somewhat careful and uniform."
>
> "In light of these considerations, the watercolour will not be included in the catalogue raisonné..."

In conclusion, this very charming small watercolor inscribed 'John S. Sargent' cannot be considered an authentic work by John Singer Sargent, for reasons of style, being less accomplished and inconsistent with the youthful sketchbook seen in the Metropolitan Museum and, according to Ormond, because the signature appears stiff and too regular for the artist even at a young age.

Nancy J. Little

Notes

Note 1. *John Singer Sargent's Alpine Sketchbooks, A Young Artist's Perspective*, exhibition catalogue by Steven Rubin, Metropolitan Museum of Art, 1991.

Note 2. *John Singer Sargent, Drawings in the Corcoran Gallery of Art*, Corcoran Gallery, Washington D.C., Introduction and catalogue by Edward Nygren, 1983, p. 36.

Note 3. Stanley Olson, *John Singer Sargent, His Portrait*, St. Martin's Press, New York, 1986, p.1.

Two California Cases Test Recovery Time Limits

A 1794 copper cent, similar to those in the Clapp Collection. Courtesy of American Numismatic Society.

Is California a haven for art stolen prior to 1983? That question is presently before the California Court of Appeal in two controversial cases. The outcome of the two appeals will affect theft victims' chances to recover art stolen before 1983. In the first of these cases, *The Society of California Pioneers v. Baker*, California attorney Carla Shapreau of Crosby, Heafey, Roach & May has filed a brief of *amici curiae* on behalf of IFAR and several California museums including the Fine Arts Museums of San Francisco, the Asian Art Museum of San Francisco, the Oakland Museum, and the California Historical Society. In the second case, *Naftzger v. American Numismatic Society*, these *amici* are joined by the Los Angeles County Museum of Art, the Los Angeles Museum of Natural History, and the Museum of Contemporary Art also in Los Angeles. The *amici* advocate an interpretation of the California statute of limitations which would allow a fair opportunity for recovery to victims of pre-1983 art thefts.

In 1983, the California legislature implemented an amendment to the statute of limitations which explicitly deferred commencement of a cause of action to recover stolen cultural property (technically known as a replevin action) until the date the owner discovered the location of the stolen object(s). The present version of the statute reads:

> An action for taking, detaining, or injuring any goods or chattels, including actions for the specific recovery of personal property. The cause of action in the case of theft, as defined in section 484 of the Penal Code, of any article of historical, interpretive, scientific, or artistic significance is not deemed to have accrued until the discovery of the whereabouts of the article by the aggrieved party, his or her agent, or the law enforcement agency which originally investigated the theft. [1]

California is the only state where deferred accrual of a claim to recover stolen art work until the theft victim's discovery of the whereabouts of the property is made explicit in the statute. In all other states that have delayed accrual for art replevin claims, it is the judiciary that has created this exception. The express intent of the legislature in amending the statute was to protect museums and other holders of culturally significant articles from theft.

The Society of California Pioneers v. Baker

The first of the two cases is *The Society of California Pioneers v. Baker*. In this case, an 1850 gold cane "head" was mysteriously stolen from the Society's museum in 1978. It soon came into the possession of Olga Lomakin, who gave it to her son, Eugene Kah, in 1980. Mr. Kah made inquiries into the history of the piece at the California Historical Society, but did not learn its true owner. He later pawned the cane head several times in San Francisco between December 1988 and May 1990, and eventually sold the cane head to Roger Baker in April 1992. When the son of the original donor to the Society discovered the cane head in the possession of Mr. Baker the following month, he advised the Society of its whereabouts. After demanding the return of the cane head, the Society filed a claim for replevin on September 16, 1992.

The trial court obtained an advisory jury finding, and the judge held that Mr. Baker was entitled to keep the cane head reasoning that the Society's claim was time barred. The Society appealed that decision on several grounds. The main point of contention with which IFAR and the other *amici* have concerned themselves is the date on which the statute of limitations begins to run.

Naftzger v. American Numismatic Society

The second, related case is *Naftzger v. American Numismatic Society, et al.* Here, numismatist and psychologist Dr. William Sheldon, since deceased, is alleged to have replaced 129 coins from the ANS collection with lesser-quality coins of the same type. The stolen coins were part of the collection of early American coins known as large cents which George Clapp, a founder of Alcoa, donated to ANS in 1937. The switch, completed by approximately 1970, was only recently discovered after intensive research by Delmar Bland, a leading expert on large cents.

In 1991, ANS discovered several of these coins in the possession of Roy Naftzger, Jr., a coin dealer and collector who had purchased them from Dr. Sheldon and who had stored them in bank vaults in Southern California. ANS demanded the return of the coins in a letter of February 15, 1993. Mr. Naftzger refused and, on March 1, filed a suit for declaratory judgment in California for legal ownership of the coins. Shortly after Mr. Naftzger filed his suit, ANS filed a counterclaim for replevin, seeking the return of the coins. Before the case went to trial, Mr. Naftzger filed a demurrer and then a motion for summary judgment seeking to defeat ANS's claim for replevin based on the three-year statute of limitations. The trial court ruled in Naftzger's favor, holding that ANS's claim was time barred by the pre-1983 California statute of limitations and awarding

Naftzger legal title to the coins. In so doing, it narrowly interpreted the pre-1983 statute, barring replevin claims by theft victims more than three years after a theft or misappropriation by a bona fide purchaser. This ruling disregards the theft victim's ability to determine the whereabouts of its property or whom to sue.

ANS is appealing the lower court decision on several grounds including the choice of California law over New York law, which is much more favorable to the return of stolen art. The amicus brief argues that the California statute of limitations in effect before 1983 should not commence to run until a theft victim discovers, or reasonably could have discovered, the whereabouts of its stolen property, or its possessor. The *amici* argue that this "discovery rule" should be applied to thefts before 1983.

The present California statute explicitly delays commencement of the statute of limitations until discovery of the whereabouts of the stolen item. In this case, ANS could obtain a reversal of the trial court's ruling if the statute of limitations is held to have accrued when ANS discovered the whereabouts of its coins.

Even the earlier version of the California statute of limitations is not always rigidly applied, and there are many judicially created exceptions to the rule. For example, if a thief or other possessor conceals the stolen goods from the lawful owner, the statute of limitations does not begin to run until the owner discovers, or should have discovered, the whereabouts of the stolen property. Courts have also held that when a bona fide purchaser buys stolen property, the theft victim has a claim for conversion against that purchaser that accrues on the date he gained possession of the stolen artwork. Even if the purchaser is unaware that the property has been stolen, the sale may be voidable if the property was illegally in the possession of the seller. Under the pre-1983 California statute of limitations, the question arises whether a theft victim, who has diligently searched for its stolen art, will be barred from recovering its art if discovery occurs more than three years after the date of theft or conversion by a good faith purchaser.

Issue(s) on Appeal

In effect, application of the discovery rule would shift the balance of responsibility from theft victims to purchasers of stolen art. This would protect museums, other collecting institutions, and individuals from losing title to articles stolen before 1983 and would benefit them by allowing replevin suits to be filed as the stolen goods reappear.

Furthermore, application of the discovery rule reduces the incentive for theft by creating an incentive for a bona fide purchaser to investigate the provenance of goods before purchasing thereby reducing the value of stolen art in the marketplace.

The advocates for innocent purchasers of stolen art have voiced concerns that their clients are also victims if they are deprived of their purchases after they have had them in their possession for many years. Such advocates claim that statutes of limitations promote free trade by protecting bona fide purchasers from stale claims. The discovery rule, like any exception to the statute of limitations, increases the risk to purchasers of stolen cultural property that they may be haled into court at any time. In response to such criticism, Stephen E. Weil argues that good-faith purchasers have voluntarily entered into a transaction and are able to protect themselves from subsequent claims by dealing only with reputable dealers, requesting documentation of the provenance of their purchases, and negotiating contracts which will protect them from future claims.[2] Legal recourse may, however, be limited by statutory bars on contractual claims made more than four years after a sale.[3]

Detractors of a judicially created exception to the statute of limitations for art theft victims in New York argue that it places a thief in a better position than a good-faith buyer, because the thief ordinarily cannot be prosecuted more than five years after the crime.[4] However, "the basic rule in this country is that a thief cannot pass good title."[5] Therefore, a purchaser of stolen art is merely required to return property to its lawful owner. A thief, on the other hand, may be susceptible to incarceration, a much worse fate than that suffered by a bona fide purchaser.

There is another issue which must be addressed if the present version of the statute is to be applied to pre-1983 thefts. The advocates for innocent purchasers may argue that, in order for the statute of limitations to be tolled until the date of discovery, the court to would have to apply the 1983 statute retroactively, effectively holding an innocent purchaser to a standard of behavior not required at the time of the theft or, possibly, at the time of purchase. Baker, in the cane head case, has argued on appeal that if the legislature intended the amendment to be applied retroactively it should have so specified in the amendment. Instead, the legislature chose not to incorporate a clause requiring retroactive application of the amendment.[6] Therefore, Baker argued that the statute should not be applied retroactively.

However, "an amendment which merely clarifies existing law may be given retroactive effect even without an expression of legislative intent for retroactivity."[7] The determinative question then is whether the 1983 amendment was a change in the law of California or merely a clarification of existing law. Although the legislative history to the 1983 amendment is difficult to interpret, in urging the Governor in the Enrolled Bill Report to sign the bill, the Governor's Deputy Legal Affairs Secretary described the amendment as one which "clarifies that an action to recover the theft of art or artifacts shall be commenced within 3 years of the time the plaintiff discovers the whereabouts of the object."[8] (Author's emphasis.) On the other hand, some legislator at the times expressed a belief that the statute began to run at the time of theft.[9] The lack of a clear intention on the part of the legislature allows the court a great degree of freedom in interpreting the law making the outcome of these cases extremely uncertain.

In conclusion, the final determination of this legal question will affect the art world for years to come. The precedent set by the California courts considering these two appeals will determine whether victims of thefts which took place before 1983 will be able to recover their stolen articles in California if and when they are found.

Wendy J. Bond

Notes

Note 1. California Code of Civil Procedure, section 338(c)

Note 2. *IFARreports* 6,7 (August/September 1987)

Note 3. U.C.C. 2-725 (The statute of limitations for contract disputes expires at the end of four years.) Incorporated into the California Code of Civil Procedure section 337(1).

Note 4. See *Maine Antique Digest*, Jan. 1986, 7-A, quoting Genevieve Fraiman of Lord Day & Lord.

Note 5. *Maine Antique Digest*, Dec. 1985, 7-A, quoting Franklin Feldman of Stroock & Stroock & Lavan.

Note 6. See, Brief of *amici curiae*, *Naftzger v. American Numismatic Society*, 19 n. 7.

Note 7. *Negrette v. California State Lottery Commission*, 21 Cal. App. 4th 1739, 1744 (1994)

Note 8. Brief of *amici curiae*, *Naftzger*, 20.

Note 9. Brief of *amici curiae*, *Naftzger*, 16.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Austrian, 19th Century

992 DEFREGGER, Franz, Copy after. *Grandfather's Dance Lesson.* Oil. 50.0 x 60.0 cm. *N95.341.1. Innsbruck, Austria. Mar. 1, '95. Interpol Number: GZII-13/844/95

Dutch, 16th Century

993 MOMPER, THE YOUNGER, Joos de, Circle of (1564-1635). *Mountains and Sea.* Oil on canvas. 59.0 x 83.0 cm. *N95.336.7. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

Dutch, 17th Century

994 BLOOT, Pieter de, Attr. to (1601-58). *Mother and Child.* Oil on panel. 23.5 x 18.0 cm. *N95.336.6. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

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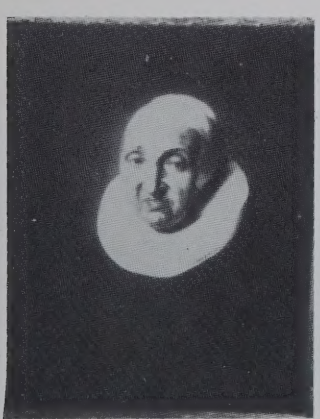

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995 HEEMSKERK I, Egbert van, Circle of (1610-80). *Men Drinking*. Oil on panel. 17.0 x 23.5 cm. *N95.336.3. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

996 MOLENAER, Jan Miense, Circle of (1610-68). *Amorous Pair Under a Tree*. Oil on panel. 11.5 x 15.5 cm. *N95.336.2. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

997 MOLENAER, Jan Miense, Circle of (1610-68). *Dancing Farmers*. Oil on canvas. 66.0 x 85.0 cm. *N95.336.4. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

998 *Bust Portrait of a Woman*. Oil on panel. 59.0 x 43.0 cm. *N95.336.1. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

Dutch, 18th Century

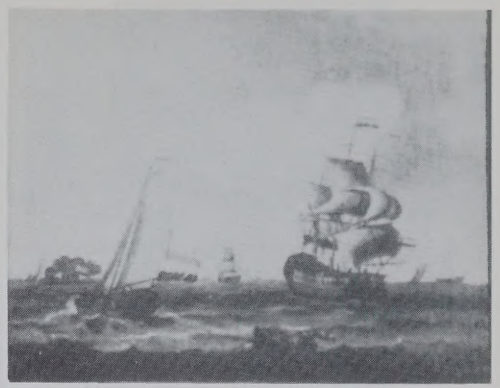
999 *Sailing Vessels*. Oil on canvas. 47.0 x 56.0 cm. *N95.336.8. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

Dutch, 19th Century

1000 DOMMERSON, Pieter Christian (1834-81). *Moonlit Riverscape*, 1881. Oil on panel. 27.0 x 28.0 cm. *N95.333.4. Laren, The Netherlands. Apr. 4, '95. Interpol Number: 14065

1001 LANGROCK, Henri. *Hilly Landscape*, 1867. Oil. 45.5 x 65.5 cm. *N95.336.5. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

1002 MESDAG, Hendrik Willem (1831-1915). *Seascape*. Oil on canvas. 18.0 x 13.0 cm. *N95.354.1. 's-Gravenhage, The Netherlands. Jun. 9, '95. Interpol Number: 0100-0001189/95



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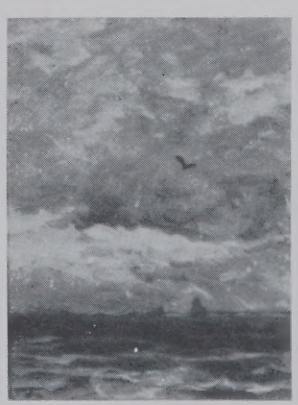

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1003 MUNTHE, Gerard A.L. (1875-1927). *Morningstar*, 1919. Oil on canvas. 80.0 x 60.0 cm. Rendered in blue tones. *N95.334.1. Amsterdam, The Netherlands. Dec. 7, '94. Interpol Number: 1354-0001247/95

1004 PHILIPPEAU, Karel Frans (1825-97). *Italians Dining*. Oil on panel. 34.0 x 47.0 cm. *N95.333.3. Laren, The Netherlands. Apr. 4, '95. Interpol Number: 14065

1005 PHILIPPEAU, Karel Frans (1825-97). *Woman Carrying a Basket*. Oil on panel. 22.0 x 14.0 cm. Signed: l/r. *N95.333.2. Laren, The Netherlands. Apr. 4, '95. Interpol Number: 14065

1006 SMITH, Hobbe (1862-1942). *Sprit Sail Barges*. Oil on canvas. 56.5 x 40.0 cm. *N95.335.2. Velp, The Netherlands. Apr. 24, '95. Interpol Number: 14029

1007 TYTGAT, Louis (b. 1841). *Man with a Beard*, 1885. Oil on canvas. 63.5 x 54.0 cm. *N95.336.9. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

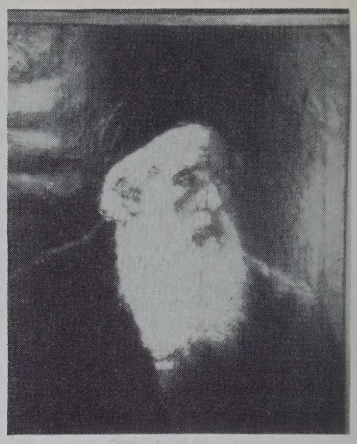
1008 Woman and Greyhounds. Oil on panel. *N95.333.6. Laren, The Netherlands. Apr. 4, '95. Interpol Number: 14065

1009 VERHOESEN, Albertus (1806-81). *Farmyard Animals*, 1861. Oil on panel. 20.0 x 24.0 cm. *N95.333.5. Laren, The Netherlands. Apr. 4, '95. Interpol Number: 14065

1010 WALDORP, Antonie (1803-66). *Portrait of a Woman*. Oil on canvas. 20.0 x 16.0 cm. N95.333.1. Laren, The Netherlands. Apr. 4, '95. Interpol Number: 14065

Dutch, 20th Century

1011 BOERWINKEL, Onno. *Bal*, 1994. Pastel and black pencil. 17.5 x 23.8 cm. On hand-dipped paper; monogrammed and dated l/l. *N95.337.1. Amsterdam, The Netherlands. May 10, '95. Interpol Number: 1251-0003085/95



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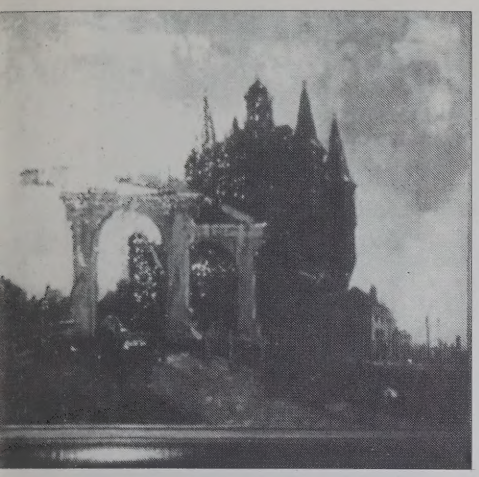

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1012 LANGEVELD, Frans (1877-1939). *View of Zierikzee.* Oil on panel. 44.0 x 49.0 cm. *N95.335.1. Velp, The Netherlands. Apr. 24, '95. Interpol Number: 14029

1013 NIEUWENHOVEN, Willem Van (b. 1879). *Portrait of a Child.* Oil on canvas. 39.0 x 29.0 cm. *N95.335.3. Velp, The Netherlands. Apr. 24, '95. Interpol Number: 14029

European, 19th Century

1014 *Nude with Sunflowers.* Oil on canvas. 80.0 x 60.0 cm. With Czech sticker with Czech export trade stamp. *N95.342.1. Innsbruck, Austria. Mar. 20, '95. Interpol Number: GZ P 1.459/95

Italian, 15th Century

1015 GIOVANNI, Matteo di (1435-95). *Triptych.* On panel. 165.0 x 197.0 cm. Comprising three arched hinged panels. *N95.386.7. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

Italian, 17th Century

1016 *The Dead Christ with Angels.* Oil on panel. 139.0 x 176.0 cm. Florentine School. *N95.386.1. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

Italian, 18th Century

1017 *Alessandro Fontana.* Oil on canvas. 76.0 x 62.0 cm. Portrait of a parish priest.*N95.386.10. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

1018 *Giuseppe Mazzoni.* Oil on canvas. 68.0 x 48.0 cm. By a Tuscan artist. Portrait of a parish priest. *N95.386.3. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

1019*Madonna with Angels.* Oil on canvas. 140.0 x 120.0 cm. Recently restored by the addition of a canvas backing and having the edges strengthened. *N95.381.2. Tomaszow Mazowiecki, Poland. Sep. 5, '90. Interpol Number: E-7/1-1995

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1020 *Nicola Tuti.* Oil on canvas. 67.0 x 51.0 cm. By a Tuscan artist. Portrait of a parish priest.*N95.386.4. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

1021 *St. Veronica and Christ.* Oil on canvas. 98.0 x 142.0 cm. Late 18th century. *N95.388.2. Cuneo, Italy. Jun. 10, '93. Interpol Number: E-216/11-1994

1022 *Telesforo Doni.* Oil on canvas. 64.0 x 49.0 cm. By a Tuscan artist. Portrait of a parish priest. *N95.386.2. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

1023 *Washing the Body of St. Sebastian.* Oil on canvas. 170.0 x 145.0 cm. Recently restored by backing with a second canvas and having the edges strengthened. *N95.381.1. Tomaszow Mazowiecki, Poland. Sep. 5, '90. Interpol Number: E-7/1-1995

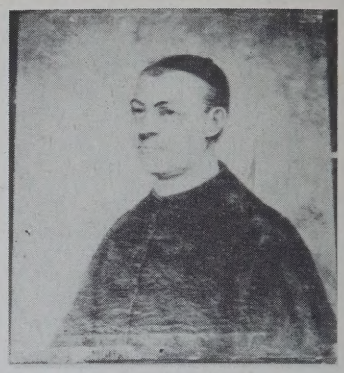
Italian, 19th Century

1024 *Candido Gatteschi.* Oil on canvas. 64.0 x 51.0 cm. By a Tuscan artist. Portrait of a parish priest.*N95.386.5. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

1025 *Giuseppe Conti.* Oil on canvas. 76.0 x 56.0 cm. Late 19th century by a Tuscan artist. Portrait of a parish priest. *N95.386.6. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

1026 *Luigi Brandini.* Oil on canvas. 56.0 x 45.0 cm. By a Tuscan artist. Portrait of a parish priest. Inscribed with his name at left and a date in Latin at right center. An oval within a rectangle. *N95.386.9. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

1027 *Pietà.* Oil on canvas. 100.0 x 150.0 cm. The Virgin *N95.388.1. Cuneo, Italy. Jun. 10, '93. Interpol Number: E-216/11-1994



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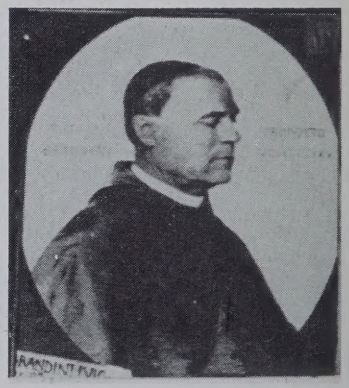

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Italian, 20th Century

1028 VAGNETTI, Fausto (1876-1956). *Our Lady of the Assumption*. Oil on canvas. 117.0 x 61.0 cm. *N95.386.8. Anghiari, Italy. Mar. 6, '94. Interpol Number: E-53/2-1995

Peruvian, 18th Century

1029 *A Female Child Saint*. Oil on canvas?27.5 x 20.0 cm. In the Baroque style from the School of Cuzco. *N95.385.2. Lima, Peru. Jan. 10, '95. Interpol Number: E-54/2-1995

1030 *Rest on the Flight into Egypt*. Oil on canvas? 56.0 x 66.0 cm. In the Baroque style from the School of Cuzco. *N95.385.1. Lima, Peru. Jan. 10, '95. Interpol Number: E-54/2-1995

1031 *The Seven Sorrows of the Virgin*. Oil on canvas? 60.0 x 45.0 cm. In the Baroque style of the School of Lima. *N95.385.5. Lima, Peru. Jan. 10, '95. Interpol Number: E-54/2-1995

1032 *Virgin and Child with Saints*. Oil on canvas? 39.0 x 25.0 cm. In the Baroque style from the School of Cuzco. *N95.385.7. Lima, Peru. Jan. 10, '95. Interpol Number: E-54/2-1995

Peruvian, 19th Century

1033 *Jesus Christ and Our Lady of the Sorrows*. Oil on canvas? 16.0 x 12.5 cm. Double-sided work on a movable, reversible support decorated with a large ribbon-like knot on top and on dished stand. The first side depicting Jesus Christ and the second side depicting the Virgin Mary. In the Baroque style from the School of Cuzco. *N95.385.3. Lima, Peru. Interpol Number: E-54/2-1995

1034 *Our Lady of Mercy*. Oil on canvas? 37.0 x 31.5 cm. School of Lima. A medallion or reserve, surmounted by an angel and with illegible inscription, is centered between the two figures. *N95.385.4. Lima, Peru. Jan. 10, '95. Interpol Number: E-54/2-1995

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1035 *St. Anthony Abbot.* Oil on canvas? 275.0 x 20.5 cm. School of the Andes. *N95.385.8. Lima, Peru. Jan. 10, '95. Interpol Number: E-54/2-1995

1036 *St. Anthony the Infant Jesus Christ.* Oil on canvas? 25.0 x 18.0 cm. In the Baroque style from School of Cuzco. *N95.385.6. Lima, Peru. Jan. 10, '95. Interpol Number: E-54/2-1995

Polish, 20th Century

1037 KOSSAK, Jerzy (1890-1963). *Return of Napoleon from Moscow.* Oil on canvas. 100.0 x 150.0 cm. Signed l/l: "Kossak." *N95.343.1. Vienna, Austria. Apr. 13, '95. Interpol Number: GZD1024/HN/95/N

Spanish, 20th Century

1038 PICASSO, Pablo (188?. 1973). *Femme à la Guitare dans un Fauteuil,* 1915. Watercolor and pencil on paper. 14.9 x 12.4 cm. Signed u/r: Picasso. Ref.: C. Zervos, *Pablo Picasso, Oeuvres de 1912 à 1917,* Paris, 1961, Vol. 2, p. 260, No. 562. An abstract composition including rectangles, guitars, artist's palettes, and other geometric shapes in various colors, including blue, white, black, red, green and mottled areas. *N95.359.1. New York, NY. Jan. 1, '94.

Prints, Drawings

American, 20th Century

1039 GORKY, Arshile (1904-48). *Untitled,* 1946. Charcoal or pencil on paper. 48.3 x 63.5 cm. Signed and dated l/c: A Gorky 46. *N95 364.1. Palm Beach Gardens, FL. Aug. 13, '95.

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American Indian, 19th Century

1040 Kiowa ledger drawing. Pencil and colored pencil on paper. 21.0 x 32.7 cm. Depicting the presentation of a land treaty (?) between a group of five Union soldiers wearing full uniforms and a group of five Indians, holding a variety of implements, including a ceremonial pipe, a tomahawk, rifles and arrows. One Indian wearing a feather war bonnet. *N95.369.1. Chicago, IL. Aug. 26, '95. *Reward.*

Dutch, 19th Century

1041 MESDAG, Hendrik Willem (1831-1915). *Sailing Ships.* Watercolor and crayon on paper. 19.0 x 13.0 cm. Signed l/r: "H.W. Mesdag." *N95.354.2. 's-Gravenhage, The Netherlands. Jun. 9, '95. Interpol Number: 0100-0001189/95

1042 WOLTER, Hendrik Jan (1873-1952). *Italian Port Scene.* Black lead on paper. 23.0 x 35.0 cm. Signed. *N95.336.10. Velp, The Netherlands. Apr. 25, '95. Interpol Number: 95-063460

Sculpture

African, 20th Century

1043 MUNYARADEZI, H. *Waterlily Head.* Serpentine. 38.1 x 25.4 x 10.2 cm. *N95.374.1. New York, NY. Aug. 17, '95.

Austrian, 15th Century

1044 *St. Peter*, circa 1480. Wood. Ht. 31.0 cm. Representing St. Peter holding a key and a book. *N95.349.1. Vienna, Austria. Dec. 1, '94. Interpol Number: GZD4243-P/94

Austrian, 18th Century

1045 *Madonna and Child.* Polychromed wood. Ht. 130.0 cm. *N95.350.1. Lasberg, Austria. Jul. 6, '95. Interpol Number: GZP 171/95-32/4

1046 *Putto*. Polychromed wood. Ht. 56.0 cm. Lower left part of his arm is missing as are the second and third fingers of his right hand. *N95.350.2. Lasberg, Austria. Jul. 6, '95. Interpol Number: GZP 171/95-32/4

1047 *Putto*. Polychromed wood. Ht. 56.0 cm. Many fingers missing. *N95.350.3. Lasberg, Austria. Jul. 6, '95. Interpol Number: GZP 171/95-32/4

1046

1048

French, 17th Century

1048 *St. Clair*. Polychromed wood. 64.0 x 28.0 cm. Registered as a historical monument. *N95.384.1. Fontaines-Saint-Clair, France. Feb. 14, '95. Interpol Number: E-66/3-1995

Italian, 20th Century

1049 CHIRICO, Giorgio de (1888-1978). *A Lone Poet*. Ht. 51.0 cm. *N95.389.1. Milan, Italy. Jul. 27, '93. Interpol Number: E-219/11-1994

1049

1050

Polish, 14th Century

1050 *St. James the Major*. Polychromed wood. Ht. 120.0 cm. *N95.380.1. Lasowice Male, Poland. Oct. 30, '94. Interpol Number: E-34/1-1995

Polish, 17th Century

1051 *Charity*, 1637. Polychromed wood. Ht. 75.0 cm. *N95.379.3. Gdansk, Poland. Mar. 22, '92. Interpol Number: E-28/1-1995

1051

Decorative Arts

Polish, 18th Century

1052 *A Female Saint*, circa 1730. Polychromed wood. Ht. 87.0 cm. In poor condition. *N95.379.2. Gdansk, Poland. Mar. 22, '92. Interpol Number: E-28/1-1995

Polish, 19th Century

1053 *St. Catherine of Alexandria*, circa 1880. Polychromed wood. Ht. 79.0 cm. Late 19th century. A wooden, spiked wheel originally was at her feet but was broken off during the theft. *N95.379.1. Gdansk, Poland. Mar. 22, '92. Interpol Number: E-28/1-1995

1052

Candlesticks, Candelabra, Lamps

Austrian, 18th Century

1054 Candlestick, circa 1750. Silverplated wood? 71.5 x 28.0 cm. Three-legged type with metal stem measuring 7 cm. high; legs and middle part of candlestick distinctly waved. *N95.348.1. Graz, Austria. May 11, '95. Interpol Number: GZ II-10a/64/19

Clocks, Timepieces, Watches

European, 19th Century

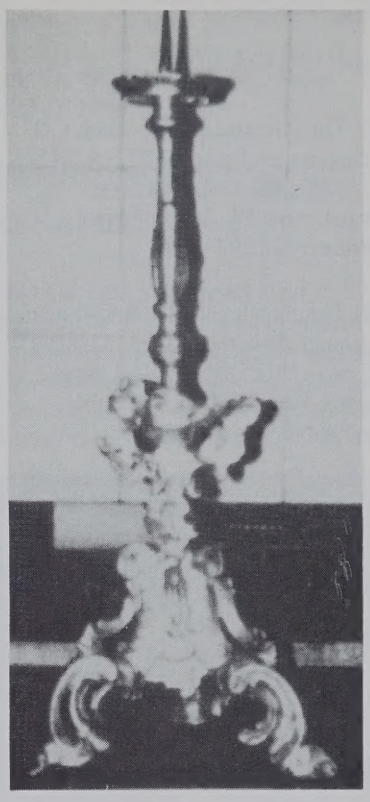
1055 Console Clock. Gilded wood. 90.0 x 40.0 cm. Louis XVI style, with a ram's head ornament assimilated in the console. *N95.332.1. Haarlem, The Netherlands. Apr. 5, '95. Interpol Number: PL12HL/95-2274

Furniture, Accessories

French, 18th Century

1056 Louis XV writing table. Wood, lacquer and ormolu. With a black lacquer surface decorated with gilded Chinoiserie designs. *N95.361.1. Buffalo, NY. Jan. 1, '75. *Reward.*

1053



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Icons

Polish, 19th Century

1057 *The Annunciation*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.4. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1058 *The Ascension*, 1868. Oil and canvas and wood panel. 22.5 x 28.5 cm. *N95.383.2. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1057

1058

1059 *The Baptism of Christ*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.10. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1060 *The Dormition*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.3. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1059

1060

1061 *The Entry into Jerusalem*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.8. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1062 *The Finding of the True Cross*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.11. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1061

1062

1063 *Pentecost*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.6. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1064 *Presentation at the Temple*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.7. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1063

1064

1065 *The Presentation of Mary at the Temple*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.5. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1066 *The Resurrection*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.9. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

1065

1066

1067

1067 *The Transfiguration*, 1868. Oil on canvas and panel. 22.5 x 28.5 cm. *N95.383.1. Radoszyce, Poland. Jun. 14, '91. Interpol Number: E-23/1-1995

Liturgical Objects

Austrian, 19th Century

1068 Ciborium. Gilded silver. Engraved: "Zur Ehre Gottes und dankbaren Erinnerung die Ruttung S.M. der Kaisers Franz Josef I. beidem Attenate 18. Februar 1853 von der Pfarrgemeinde Rodaun." *N95.345.1. Vienna, Austria. Apr. 12, '95. Interpol Number: GZD1139/-Li/95

1068

1069

1070 *(Detail)*

1072

Rugs, Carpets

Caucasian, Century Unknown

1069 Shirvan rug. 154.0 x 109.0 cm. Rectangular rug with two borders of geometric scrolled designs and a central field of two diamonds surrounded by two-pointed square designs. *N95.351.1. Amsterdam, The Netherlands. Sep. 18, '94. Interpol Number: 1354-0002504/95

Persian, 20th Century

1070 Sarouk Fereghan or Mohtashen Kashan rug, circa 1900. Wool. 213.4 x 304.8 cm. Of the Joshegan design. *N95.338.1. New York, NY. Jul. 13, '94.

Persian, Century Unknown

1071 Mekka Shiraz Rug. 198.0 x 128.0 cm. Southwest Persian rug with red background; three-banded border with geometric designs and a central field with scrolled foliate tendrils. *N95.351.2. Amsterdam, The Netherlands. Sep. 18, '94. Interpol Number: 1354-0002504/95

Silver

American or European, 19th Century

1072 Figure of a knight on horseback. Sterling silver, semi-precious stones, and possibly ivory. Ht. 45.7 cm. An armored knight seated on a caparisoned horse, on a high rectangular base decorated with various cabochon semi-precious stones. The knight's face possibly of ivory. *N95.362.3. Greenwich, CT. Aug. 13, '95.

1073 Vase. Silver. Ht. 91.4 cm. Of trumpet form with flaring scalloped lip, decorated all over with a repoussé design of flowers; on a domed circular foot with scalloped edge. *N95.362.1. Greenwich, CT. Aug. 13, '95.

Antiquities

American, 20th Century

1074 Set of twelve dinner plates and butter plates. Sterling silver. Decorated with flowers and fruit. Circumference of dinner plates is approximately 35.6 cm. N95.362.4. Greenwich, CT. Aug. 13, '95.

English, 18th Century

1075 George II tea and coffee service, circa 1720. Silver. Comprising a tea pot, a coffee pot, a tea caddy, sugar bowl and creamer. With an allover repoussé design. *N95.362.2. Greenwich, CT. Aug. 13, '95.

1076

Arms, Armor

Finnish, 8th Century, BC

1076 Ariel Sword. Bronze. 50.7 x 5.0 cm. Bears the inscription "Glein - Glein" and may have inventory no. 1989. Prehistoric grave offering with green patina; grip is decorated with three beads; the handle is half cross- formed with two rivets; the knobs are spiraled; the upper part of the blade was broken and glued. *N95.347.2. Graz, Austria. Apr. 1, '95. Interpol Number: GZII-10c/202/19

1077 Laplander Hatchet. Bronze. 18.4 x 5.4 cm. Inscribed on the blade "Glein - Glein." Prehistoric grave offering weighing 525 with a dark green patina and braided decoration on the upper edge of the blade; an eye is found on the hatchet. Inventory No. 1990. *N95.347.1. Graz, Austria. Apr. 1, '95. Interpol Number: GZII-10c/202/19

1077

Sculpture

Egyptian, 11th-8th Century, BC

1078 *Osiris*. Bronze. Ht. 21.0 cm. Representing Osiris wearing the Atef-crown, holding the crook and flail on a high base; beard is partially broken off. *N95.356.1. Amsterdam, The Netherlands. Jun. 23, '95. Interpol Number: 1351-0003574/95

1078

Nationality Unknown, 8th Century, BC

1079 Bird Grave Offering. Clay. 5.0 x 7.0 cm. Bird with schematized ovoid body with short neck and an eyehole; with knobby legs and body decorated with incised stripes. Damaged near the tail. *N95.344.1. Graz, Austria. Apr. 1, '95. Interpol Number: GZII-10c/202/19

1080 Conical Grave Offering. Clay. 8.0 x 7.0 cm. May bear inventory no. 36. Bottom pierced with holes. *N95.346.1. Graz, Austria. Apr. 1, '95. Interpol Number: GZII-10c/202/19

1079

1080

South Arabian, 3rd Century

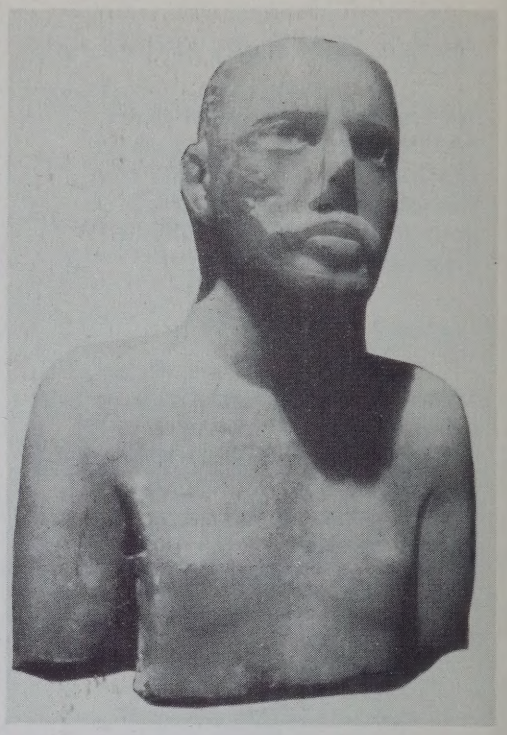
1081 Fragment, 200 A.D. Bronze. Ht. 37.0 D. 8.0 cm. Very oxidized. The right forearm and hand of a statue with some discoloration. From the province of Shabwa. *N95.378.1. Ataq-Shabwa, Yemen. May 22, '94.

South Arabian, 3rd Century, BC

1082 *Bust of a Man*, 200 B.C. Limestone. 39.0 x 30.0 cm. Origin is the Wadi Markha. Depicting a dignitary of the Awsan. Fragment of a larger work Eyes originally inlaid. *N95.376.1. Aden, Yemen. Jul. 9, '95.

1083 Stele, 200 B.C. Limestone. 50.0 x 30.0 x 5.0 cm. With an inscription in Himyaritic below. Bears the museum No. BM 402. *N95.377.2. Bayhan, Yemen. May 1, '94.

1081



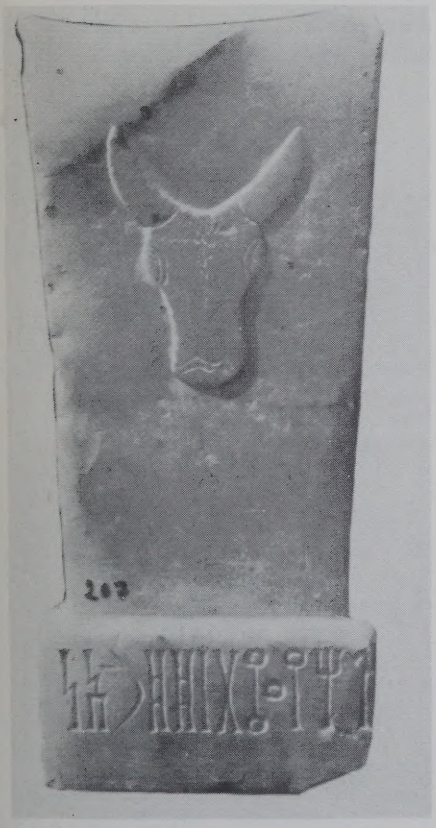
1082

1083

Asian Art

South Arabian, 4th Century, BC

1084 Stele, 300 B.C. Limestone. 20.0 x 9.0 x 5.0 cm. Of trapezoidal form, depicting a bull's head in low relief at the top and with an inscription in Himyaritic below. Bears the museum No. BM 207. *N95.377.1. Bayhan, Yemen. May 1, '94.



1084

Metals

South Arabian, 4th Century

1085 Pair of belt buckles, circa 300 A.D. Silver, bronze and gold. From the Wadi Dura. The first centering an inscription in Himyaritic. Recorded under inventory No. ATM 47. Length 10.3 cm, width 2.1 cm. The second centering an inscription in Himyaritic. Recorded under inventory No. ATM 46. Length 9.5 cm. *N95.378.2. Ataq-Shabwa, Yemen. May 22, '94.

South Arabian, Century Unknown

1086 Anthropomorphic bowl. Bronze. Ht. 12.0 cm. Cast in the form of woman's bust. Oxidized with a chipped surface. *N95.375.1. Aden, Yemen. Jul. 9, '95.

1086

1085 *(Drawing)*

Sculpture

Japanese, 17th Century

1087 God with Lotus Blossom. Stone. Inscribed in Japanese characters on the front beside the figure of the god who wears a robe and holds a lotus stem in both hands. *N95.353.1. Clingendael, 's-Gravenhage, The Netherlands. Jun. 6, '95. Interpol Number: 9210-0000411/95

1087

Ethnographic Objects

Clothing, Costumes

American Indian, 19th Century

1088 Pair of child's moccasins. Leather and beads. High-top moccasins decorated with green and white beads. Reputedly made by Chipeta, the wife of Oway-a, a well-known chief of the Ute tribe in the late 19th century. N95.358.4. Glenwood Springs, CO. Aug. 5, '95.

1089 Pair of moccasins. Leather and beads. W. 26.5 cm. May have accession No. 68-31-1 written on the interior or exterior in ink. Adult female size, decorated with geometric designs in blue, black, red and white beads on the upper portion and also with triangles along the sides. *N95.358.2. Glenwood Springs, CO. Aug. 5, '95.

1089

1090

1090 Pair of moccasins. Leather and beads. W. 10.2 D. 22.9 cm. In good condition. Leather may be pitted. May bear accession No. 71-16-86a and No. 71-16-86b in ink on exterior or interior, decorated with a band of beadwork in blue, red, yellow and white beads. *N95.358.3. Glenwood Springs, CO. Aug. 5, '95.

Objects of Art

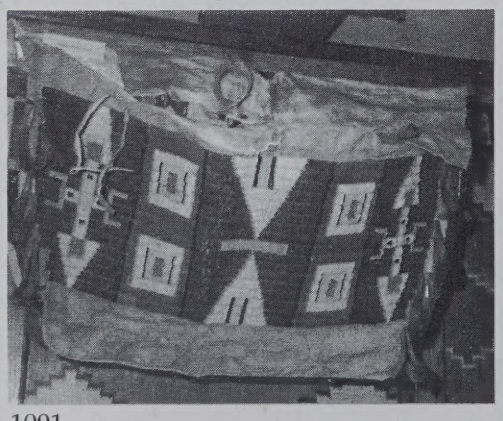
American Indian, 19th Century

1091 Sioux possibles bag. Leather, beads, and horsehair. 33.0 x 51.0 cm. With a hole in the back of the bag. The accession #63-2-6 may be written on the interior or exterior in ink. *N95.358.1. Glenwood Springs, CO. Aug. 5, '95.

Sculpture

Canadian, 19th Century

1092 Kwakiutl frontlet, 1890-1900. Wood, paint, shell and abalone. 24.1 x 16.9 cm. Used in potlatch ceremonies. With a cardboard label attached on back and inscribed in pencil: "56" and "Sam Scow." Also inscribed with accession number in ink. *N95.367.1. Alert Bay, Canada. Aug. 20, '95. *(See cover illustration.)*

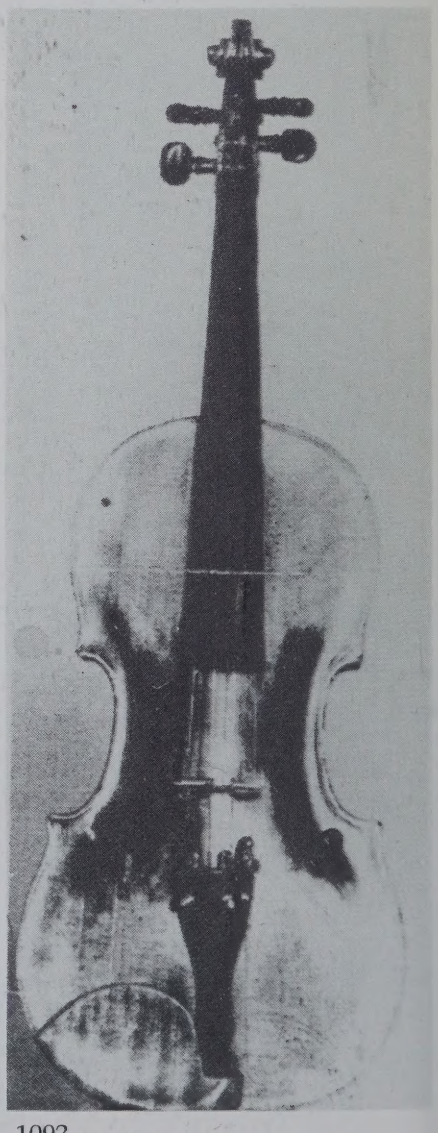


1091

Musical Instruments

French, 18th Century

1093 Lupot. Violin, 1763. Maple and pine. The upper part of the sound board is pine and the lower part is maple. Bears a label inside inscribed: "Lupot a Paris, 1763" and another label in Cyrillic reading "restored in Odessa." Length of sound board: 38.8 cm; narrowest part of the sound board: 11 cm; widest part of the sound board: 20.2 cm. *N95.387.1. Kishinev, Moldavia. Aug. 26, '93. Interpol Number: E-73/3-1995



1093

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If You Spot Stolen Art...

Don't hesitate. Call IFAR at (212) 879-1780. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 60,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $500.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Nancy J. Little should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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